

Marnin YOUNG

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Education

2005 Ph.D., History of Art, University of California, Berkeley.

1994 B.A., History of Art, with High Honors, University of California, Berkeley.

Employment

2018– Associate Professor and Chair of Art History, Stern College for Women, Yeshiva University.

2014–2018 Associate Professor of Art History, Stern College for Women, Yeshiva University.

2008–2014 Assistant Professor of Art History, Stern College for Women, Yeshiva University.

2005–2008 Assistant Professor of Art History, Department of Art and Art History, Texas Christian University, Fort Worth, Texas.

2003–2005 Visiting Faculty, Department of Liberal Arts, San Francisco Art Institute.

Publications

Books:

2015 *Realism in the Age of Impressionism: Painting and the Politics of Time*. New Haven and London: Yale University Press.

Reviewed by Samuel Raybone in [Art History](#), Christopher Riopelle in *The Art Newspaper*, Mary Hunter in [caa.reviews](#), Alex Potts in [H-France Review](#), Daniel Sherman in *The Journal of Modern History*, and Andrea Korda in [RACAR: Revue d'art canadienne/Canadian Art Review](#).

Awarded an Honorable Mention, 2016 Robert Motherwell Book Award, Dedalus Foundation.

Awarded a grant from the Millard Meiss Publication Fund, College Art Association, Spring 2014.

Book Chapters:

- 2022 “Van Gogh’s Realism,” in *Through Vincent’s Eyes: Van Gogh and His Sources*, ed. Eik Kahng, exh. cat. (Santa Barbara, CA: Santa Barbara Museum of Art; New Haven: Yale University Press), 93–121.
- 2021 “Impressionism and Criticism,” in *A Companion to Impressionism*, ed. André Dombrowski (Oxford: Wiley-Blackwell), 11–26.
- 2020 “Fénéon’s Art Criticism,” in *Félix Fénéon: The Anarchist and the Avant-Garde*, ed. Starr Figura, Isabelle Cahn, and Philippe Peltier (New York: Museum of Modern Art), 32–45.
- 2019 “Le critique d’art,” in *Félix Fénéon: Critique, collectionneur, anarchiste*, ed. Isabelle Cahn and Philippe Peltier (Paris: Musée d’Orsay), 60–79.

Edited Volumes:

- 2019 “The Nineteenth Century: Part Two,” *Nonsite* 27 (Spring) co-edited with Bridget Alsdorf, containing contributions from Alex Potts, Hollis Clayson, Margaret Werth, Michelle Foa, Allison Morehead, and Jennifer Olmsted, <https://nonsite.org/issues/issue-27-the-nineteenth-century>
- 2018 “The Nineteenth Century: Part One,” *Nonsite* 26 (Winter) co-edited with Bridget Alsdorf, containing contributions from T. J. Clark, Richard Shiff, Susan Sidlauskas, Cordula Grewe, and Samuel Raybone, <https://nonsite.org/issues/issue-26>

Refereed Journal Articles:

- 2021 “Impressionism and Imperialism in Maurice Cullen’s *African River*,” *RACAR: Revue d’art canadienne/Canadian Art Review* 46:1 (Spring 2021): 75–94. Available online: https://www.racar-racar.com/uploads/5/7/7/4/57749791/racar_46_1_05_young.pdf
- 2017 “The Temporal Fried,” *Nonsite* 21, Special issue “Art and Objecthood at Fifty” (17 July), <http://nonsite.org/article/the-temporal-fried>
- 2016 “Photography and the Philosophy of Time: On Gustave Le Gray’s *Great Wave, Sète*,” *Nonsite* 19 (3 May), <http://nonsite.org/article/photography-and-the-philosophy-of-time>
- 2014 “Capital in the Nineteenth Century: Edgar Degas’s *Portraits at the Stock Exchange* in 1879,” *Nonsite* 14, Special issue “Nineteenth-century France Now: Art, Technology, Culture” (15 December), <http://nonsite.org/article/capital-in-the-nineteenth-century>
- 2014 “The Motionless Look of a Painting: Jules Bastien-Lepage, *Les Foins*, and the End of Realism,” *Art History* 37:1 (February): 38–67. Available online: https://www.academia.edu/7062337/The_Motionless_Look_of_a_Painting_Jules_Bastien-Lepage_Les_Foins_and_the_End_of_Realism

- 2012 “The Death of Georges Seurat: Neo-Impressionism and the Fate of the Avant-Garde in 1891,” *RIHA Journal* 0043, Special Issue “New Directions in Neo-Impressionism” (14 July), <http://www.riha-journal.org/articles/2012/2012-jul-sep/special-issue-neo-imp/young-death-of-seurat>
- 2012 “Napoleon Disfigured: Nation, Identity, and War in Antoine-Jean Gros’s *Battle of Eylau*,” *Nineteenth Century Studies* 26: 1–25. Available online: https://www.academia.edu/31265542/Napoleon_Disfigured_Nation_Identity_and_War_in_Antoine-Jean_Gross_Battle_of_Eylau
- 2008 “Heroic Indolence: Realism and the Politics of Time in Raffaëlli’s *Absinthe Drinkers*,” *The Art Bulletin* 90:2 (June): 235–59. Available online: https://www.academia.edu/7062356/Heroic_Indolence_Realism_and_the_Politics_of_Time_in_Raffaelli_s_Absinthe_Drinkers

Book Reviews and Other Publications:

- 2020 Review of Hollis Clayson, *Illuminated Paris: Essays on Art and Lighting in the Belle Époque* (Chicago: The University of Chicago Press, 2019), *H-France Forum* 15:5, <https://h-france.net/wp-content/uploads/2020/10/Clayson1.pdf>
- 2019 Review of Laura Anne Kalba, *Color in the Age of Impressionism: Commerce, Technology, and Art* (University Park: Penn State University Press, 2017), *The Art Bulletin* 101:3 (September 2019): 176-78. Available online: https://www.academia.edu/41605773/Review_of_Laura_Anne_Kalba_Color_in_the_Age_of_Impressionism
- 2019 Review of Linda Nochlin, *Misère: The Visual Representation of Misery in the 19th Century* (New York: Thames & Hudson, 2018), *caa.reviews* (11 January), http://www.caareviews.org/reviews/3484#.XDm8Wc0o_Fi
- 2018 “Symbolism Reformed” (Review of Allison Morehead, *Nature’s Experiments and the Search for Symbolist Form*), *Art History* 41:4 (September): 776–9. Available online: http://www.academia.edu/37533981/Symbolism_Reformed_Review_of_Allison_Morehead_Natures_Experiments_and_the_Search_for_Symbolist_Form
- 2017 “Roger Fry, Walter Sickert and Post-Impressionism at the Grafton Galleries,” *The Fortnightly Review* (October), <http://fortnightlyreview.co.uk/2017/10/fry-sickert-post-imp/young-death-of-seurat>
- 2017 “The Social History of Impressionism: A Conversation,” with Alexis Clark and Frances Fowle, online video interview, *H-France Salon* 9:14, #4 (September), <https://www.youtube.com/watch?v=HhlnW0kXIG0>

- 2017 “On the Limits of Context,” in “Responses to ‘The Questionnaire on Impressionism and the Social History of Art’,” *H-France Salon* 9:14, #2 (September), 17–19. Available online: <http://h-france.net/Salon/Salon9no14Questionnaire.pdf>
- 2017 Review of Charles Palermo, *Modernism and Authority: Picasso and His Milieu around 1900* (Berkeley: University of California Press, 2015), *caa.reviews* (1 September), <http://www.caareviews.org/reviews/3059#.WanKdRQ3LzI>
- 2017 Review of Michael Marrinan, *Gustave Caillebotte: Painting the Paris of Naturalism, 1872–1887* (Los Angeles: The Getty Research Institute, 2016), *H-France Review* 17:148 (August): 1–5. Available online: <http://h-france.net/voll17reviews/voll17no148young.pdf>
- 2017 Review of Dario Gamboni, *Paul Gauguin: The Mysterious Centre of Thought* (London: Reaktion, 2014), *Critical Inquiry* 43:2 (Winter): 595–96. Available online: http://criticalinquiry.uchicago.edu/marnin_young_reviews_paul_gauguin/
- 2016 Review of Michelle Foa, *Georges Seurat: The Art of Vision* (New Haven: Yale University Press, 2015), *caa.reviews* (23 June), <http://www.caareviews.org/reviews/2752#.V2xGZDe9iI>
- 2015 “Between Realism and Impressionism: On Gustave Caillebotte,” *Yale @art Books* (21 July), <http://artbooks.yupnet.org/2015/07/21/between-realism-and-impressionism-on-gustave-caillebotte-by-marnin-young/>
- 2014 “The Antinomies of Time” (on Fredric Jameson’s *Antinomies of Realism*), *Nonsite* 11 (14 March), <http://nonsite.org/the-tank/jamesons-the-antinomies-of-realism>
- 2012 “The Problem of Leisure,” *Nonsite*, Special feature “Do We Need Adorno?” (17 September), <http://nonsite.org/feature/do-we-need-adorno>
- 2011 “The Labyrinth of Interpretation: On Cathy Gere’s *Knossos and the Prophets of Modernism*,” *Nonsite* 2 (June), <http://nonsite.org/issues/issue-2/the-labyrinth-of-interpretation-on-cathy-gere's-knossos-and-the-prophets-of-modernism>
- 2009 “Why Does Photography Matter?” (Review of Michael Fried, *Why Photography Matters as Art as Never Before*), *Afterimage: The Journal of Media Arts and Cultural Criticism* 36:5 (March–April): 28. Available online: <https://afterimage.ucpress.edu/content/36/5/28>
- 2009 Review of James H. Rubin, *Impressionism and the Modern Landscape* (Berkeley: University of California Press, 2008), *Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture* 8:1 (Spring), <http://www.19thc-artworldwide.org/index.php/spring09/65-impressionism-and-the-modern-landscape-productivity-technology-and-urbanization-from-manet-to-van-gogh-by-james-rubin>
- 2006 “The Past is the New Future,” *Afterimage: The Journal of Media Arts and Cultural Criticism* 33:6 (May–June): 40–41.

- 2005 Review of Frances Fowle and Richard Thomson, eds., *Soil and Stone: Impressionism, Urbanism, Environment*, (Edinburgh: Ashgate, 2003), in *Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture* 4:1 (Spring), <http://www.19thc-artworldwide.org/index.php/spring05/230--soil-and-stone-impresionism-urbanism-environment-francis-fowle-and-richard-thomson-editors>
- 2003 “Manufactured Landscapes: The Photographs of Edward Burtynsky,” *Afterimage: The Journal of Media Arts and Cultural Criticism* 30:6 (May–June): 8–9.

Awards, Honors, Grants

- 2020 Drs. Kenneth Chelst, Bertram Schreiber and Fred Zwas Book Grant, Yeshiva University.
- 2020 Faculty Research Fund Grant, Yeshiva University.
- 2016 Robert Motherwell Book Award (Honorable Mention), Dedalus Foundation.
- 2015 Senior Class General Studies Professor of the Year Award, Stern College for Women.
- 2014 Millard Meiss Publication Fund Grant, College Art Association.
- 2014 Dean Karen Bacon Faculty Award, Stern College for Women.
- 2012 Senior Class General Studies Professor of the Year Award, Stern College for Women.
- 2011 The Lillian F. and William L. Silber Professor of the Year Award, Stern College for Women.
- 2011 Senior Class General Studies Professor of the Year Award, Stern College for Women.
- 2009 Arthur Kingsley Porter Prize, College Art Association.
- 2009 Nineteenth Century Studies Association Emerging Scholar Award.
- 2006 Research and Creative Activities Fund Grant, TCU.
- 2005 Outstanding Faculty Member of the Year, San Francisco Art Institute.
- 2000 Fulbright – Institute of International Education Fellowship (Belgium).
- 2000 Belgian American Educational Foundation Fellowship.
- 2000 Foreign Language and Area Studies Fellowship (French), U.C. Berkeley.
- 1999 Phi Beta Kappa Fellowship, Alpha Chapter of California, U.C. Berkeley.

1999 Getty Research Support Grant, Getty Research Institute, Los Angeles.

Conference Activity and Professional Presentations

Panels Organized:

- 2016 “Formalism Before Clement Greenberg,” College Art Association, Washington D.C., February 5–6.
- 2010 “Slow Looking,” Southeastern College Art Conference/Mid-America College Art Association Joint Annual Conference, Virginia Commonwealth University, Richmond, October 21.

Conference Papers & Invited Talks:

- 2021 “Was Seurat a Post-Impressionist?,” Crossing Borders; Constructing Canons: Post-Impressionism in Britain, America and Beyond, Courtauld Institute of Art, London (UK), June 11.
- 2020 “Van Gogh and Millet,” Washington University, Saint Louis, October 9. (invited talk)
- 2019 “Seurat and Psychophysical Aesthetics,” Universität Basel, Switzerland, November 15. (invited talk)
- 2019 “Impressionism in the Age of Empire,” Impressionism Around the World, Philadelphia Museum of Art, April 12.
- 2018 “Paranoiac Vision,” The Audience as Producer, 1750–1900, College Art Association, Los Angeles, February 22.
- 2017 “Seurat and Space,” Rewald Seminars, The Graduate Center, City University of New York, October 24. (invited talk)
- 2017 “Seurat, Spatiality, and the Politics of Form,” Visualizing the Social, University of Michigan, Ann Arbor, September 23. (invited talk)
- 2017 “‘A Dismal Mausoleum’: The Critical Reception of the Musée d’Orsay,” The Musée d’Orsay on its Thirtieth Birthday, Society for French Historical Studies, Washington, D.C., April 22.
- 2017 “The Plight of Gauguin’s Public,” Gauguin Redux, College Art Association, New York, February 18.
- 2017 “Realism in the Age of Impressionism,” Dahesh Museum of Art, New York, February 2. (invited talk)

- 2016 “Seurat’s *Machine*,” Penn State University, University Park, September 12. (invited talk)
- 2016 “Seurat’s *Machine*,” University of Michigan, Ann Arbor, February 10. (invited talk)
- 2015 “Ensor’s Interiors,” Ensor’s Creative Process: Technique, Concept, Image, University of Antwerp & Royal Museum of Fine Arts Antwerp (Belgium), November 20.
- 2015 “Photography and the Philosophy of Time: On Gustave Le Gray’s *Great Wave, Sète*,” Photography and Philosophy, Los Angeles County Museum of Art, March 13.
- 2015 “Naturalism and Time,” Spring 2015 Colloquium, Department of History of Art, University of Pennsylvania, January 16. (invited talk)
- 2014 “The *Machine* and the Mechanic: On the Interpretation of Seurat’s *Grand Jatte* in 1886,” Princeton University, November 18. (invited talk)
- 2014 “Edgar Degas’s *Portraits at the Stock Exchange* and Finance Capitalism in 1879,” The Nineteenth-Century Image of Money, College Art Association, Chicago, February 12.
- 2011 “Seurat’s Classicism,” The Contemporary *Querelle* of the Ancients and the Moderns, College Art Association, New York, February 11.
- 2010 “The Death of Georges Seurat,” New Directions in Neo-Impressionism, Richmond, The American International University, London (UK), November 20.
- 2010 “Realism in Theory: The Case of Eugène Véron’s *L’Esthétique* (1878),” Nineteenth Century French Studies Annual Colloquium, Yale University, New Haven, October 15.
- 2010 “‘As actors in the represented scene’: Emile Verhaeren and the Structure of Anti-Theatricality in James Ensor’s *Chez Miss* 1881,” Nineteenth Century Studies Conference, University of Tampa, March 12.
- 2007 “‘The merely approximate’: Edouard Manet’s *Portrait of Georges Clemenceau*, 1879-1880,” The Kimbell Art Museum, Fort Worth, September 19. (invited talk)
- 2007 “Courbet’s Impressionism,” Midwest Art History Society, Indiana University, Indianapolis, March 30.
- 2006 “The Indecisive Moment: Hiroshi Sugimoto and Photographic Time,” The Modern Art Museum of Fort Worth, November 14. (invited talk)
- 2006 “Time and Narration in Manet’s *Execution of Maximilian*,” Narrative: An International Conference, Carleton University, Ottawa, April 7.

2005 “Realism in Retrospect: Gustave Courbet in 1882,” College Art Association, Atlanta, February 18.

Participant/Discussant:

2017 Chair, “The Arch of Titus in the Modern World,” The Arch of Titus: From Rome to Jerusalem and Back, Yeshiva University Museum, October 29.

2015 Study Day Program, *Gustave Caillebotte: The Painter’s Eye*, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., September 28–29.

2011 Contemporary Art Think Tank, The Phillips Collection Center for the Study of Modern Art, Washington, D.C., April 15–16.

2008 “The Long Nineteenth Century,” College Art Association, Dallas, February 22.

Campus Talks:

2018 “Realism in the Age of Impressionism,” Library Book Talks, Yeshiva University, April 17. Available online: <https://www.youtube.com/watch?v=KqKMi6wOtpk>

2017 “Protest Art,” College Democrats, Yeshiva University, November 14.

2017 Discussion of *Realism in the Age of Impressionism*, Humanities in Dialogue, Honors Program, Yeshiva University, February 15.